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THE ETCHINGS OF TROY KINNEY

THE ETCHINGS OF TROY KINNEY

GARDEN CITY · NEW YORK
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1929

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THE PUBLISHERS ARE GRATEFUL TO MESSRS. KENNEDY & COMPANY FOR THE USE OF THE ETCHINGS REPRODUCED IN THIS BOOK AND TO THE EDITOR OF THE NEW YORK HERALD TRIBUNE FOR PERMISSION TO REPRINT MR. CORTISSOZ' ESSAY

208126

DEDICATION

My friends, composers, performers and teachers of the dance, for whatever progress I have made toward suggesting the charm of your art, I am largely indebted to you. Without your guidance my wish to make some graphic record of your art must have been defeated by that art's very splendor. But you have shown me the secrets of your magic, shared with me your principles of poetic movement. Burdened even as some of you are with the occupations and responsibilities that accompany great eminence, yet you have found time to consider my problems, explain, discuss.

To you, also, stars of to-morrow, younger dancers of to-day, I take this occasion to express appreciation. To our work together your cooperation has brought priceless help. And the example of your consistent courage in the face of difficulties attaching to your most difficult of arts has lent me strength, sometimes sorely needed.

But deepest of all is my debt to one whose understanding and steady confidence have made it possible to sustain the effort required for even small accomplishment; to her whose sympathetic encouragement has been my chief dependence, my wife. To you then, beloved comrade, together with my friends the composers, performers, and teachers of the dance, this book is affectionately and gratefully dedicated.

T. K.

CONTENTS

TROY KINNEY, BY ROYAL CORTISSOZ 13

THE PENCIL AND THE DANCE, BY TROY KINNEY 15

TWENTY-FIVE OF THE ETCHINGS AND DRYPOINTS OF TROY KINNEY 21

LIST OF PLATES 23

THE PLATES 25

A CATALOGUE RAISONNÉ OF THE ETCHINGS AND DRYPOINTS OF TROY KINNEY, BY MARGARET WEST KINNEY 77

THE ETCHINGS OF TROY KINNEY

TROY KINNEY

THE cult of the dance is responsible for a vast amount of ambitious stuff in modern art. Some of it is good. But for one sculptor who has treated the subject as it has been treated, for example, by Miss Malvina Hoffman, there are scores who give us about as much sense of rhythmic movement as you get out of a cast-iron stag on a lawn. The proportion of good studies of the dance in painting is no larger. The black-and-white men have had, perhaps, better luck; but their productions have too often suffered from a resolution on the part of the artist to be decorative at all hazards. One etcher has arisen, however, who understands the dance as completely as he understands his instrument. This etcher is Mr. Troy Kinney.

He interprets movement with consummate persuasiveness, we remark at the outset. In doing this he throws in, as it were, all the charms and graces that flow from a richly endowed artistic personality—elegance of design, daintiness, clever drawing in the most amusing French sense of the term, and, finally, something which we can only describe as a witty touch. He has a flair for portraiture, and this comes out superbly in his picturesque plate of Mrs. Harry Payne Whitney. He exercises it also in his stage pictures, as in his studies of Pavlowa, Lopokova, Nijinski, Sophie Pflanz and others. The *Adeline Genée,* merely as a portrait, is an irresistible performance. But what we take to be Mr. Kinney's principal aim is not so much the traits of an individual as the glamor hanging about episodes in the pageantry of the ballet. We rejoice not merely in his swift and deft captures of fact, but in his exquisite atmospheric quality, his fairly musical expression of beautiful moments in dancing. He uses an appropriately flashing line. There is nervous force in his touch. His drypoints glitter like diamonds.

There are some engaging pastorals in this collection. Mr. Kinney could not delineate the heroines of the boards without in turn attempting to people scenes of his own with sprightly nymphs and fauns. When he does this he lets himself go with a gayety that first reminds us of men like Cheret and Willette and then invites the reflection that our American draftsman was not thinking of Montmartre at all, but was singing his own song in his own key. Especially do we cling to this second thought because in the strings and flutes of Mr. Kinney's orchestra there is a native sweetness utterly removed from Parisian artifice. Even his strictly theatrical compositions escape all that is meretricious in theatrical environment. It seems almost a contradiction in terms to say that there is something sunny about these impressions of the stage, yet the epithet may pass. It points to Mr. Kinney's sincerity, to the really fresh and vitalized beauty that he has sought across the footlights. There is marked originality in his prints. He comes before us as an accomplished workman who has something to say, a turn of taste and fancy new in American etching.

ROYAL CORTISSOZ.

THE PENCIL AND THE DANCE

THE amiable publishers of this book ask me to write something about my work. Their desire seems to be an answer to an imaginary question: Why should an etcher devote special attention to the dance? Now, if I, addict of beauty, eager to create beauty and ravenous for knowledge that may contribute to its making—if, so constituted, I did not devote special attention to the dance, that would in truth be interesting, and worth explaining. But, after all, there is no law compelling anyone to read artists' self-expositions. So I can see no harm in complying with the publishers' curious request.

Enjoyment of the dance is natural to anyone who feels rhythm and sees the beauty of stylized line and organized form. Add susceptibility to line-and-form as an idiom for the expression of emotion and you have a dance enthusiast. Finally the artist thus enthusiastic, who further sees in the dance both a subject for his pencil and a field of study—that artist is fascinated. Of the two appeals, that of study is perhaps the stronger. Once appreciate the supreme importance of form, and the study of its composition is endless, each source of its knowledge a treasury. Anything in art or nature that offers new principles of design or even new applications of familiar principles holds the artist's interest until he has exhausted that particular source. Design has not yet captured all the dance tantalizingly offers; yet new gains always seem nearly within reach. This is fascination its very self! Three thousand years ago the dance captivated designers, and has held them bound to her retinue intermittently from that day to this.

The purpose of these words is to indicate the attractions and opportunities peculiar to this rather specialized work. Many of its problems are common to all picture-making. As an etcher I am constantly concerned with etching technique; composition and style of drawing invite endless experiment. But here, considering only the adventures incident to this particular pursuit, our attention becomes largely concerned with the dance itself, and the stuff of which it is made. As a preliminary, please let it be understood that the word "dance" will refer only to veritable choreographic art. Inadequate vocabulary applies the over-worked word to many and unrelated things: to ballroom evolutions, designed solely for the amusement of their performers; to sundry offspring of vaudeville and revue, intended primarily to astonish. Both serve a purpose. But neither is much concerned with beauty, nor at all with emotion. Whereas of the great schools of the art, beauty and emotional expression are the basic reasons for existence. Furthermore, in mention of picture and sculpture of the dance, I might add (though

unnecessarily, doubtless) that no reference is intended to mere labels—tarlatan, toe-slippers, and trinkets. Its worthy interpretations have been guided and restrained by the style and structure that distinguish organized movement from mere motion.

Thus the Egyptian reliefs of dance subjects confine themselves to a line that, though sensitive, is of a severity to express the austere ritual of which Egyptian dancing was a part. Greece put the dance to more varied uses, inspiring sculptors and ceramic painters of the subject to a corresponding range of treatment. After a hiatus coincidental with the Dark Ages we find the work intelligently resumed. Fragonard, for instance, observed nicely the fragile dignity of the minuet and gavotte of his day. Oriental artists with equal fidelity have conformed their style to the type of movement represented. In short, emphasis of characteristic style of movement is the universal mark of the worthy picture or statue of the dance. Of Occidentals, the first modern to regain anything worthy of comparison with the Greeks was Degas. Collectively they surpassed him in range. But in his chosen field Degas (at his best) easily equals the best of them in comprehension of choreographic principles, and in invention of line-treatment to interpret movement quality. After demonstrating his mastery up to this point, however, one conjectures that his attention may have turned to a set of problems less recondite, less concerned with the technique of the dancer than with the structure of the dance itself—a distinction that presently will become clear.

Like every other art directed to the eye, the dance employs line and form. (That it uses also the devices of rhythm and tempo we may for the moment disregard, our concern being with the decorative elements of its vocabulary rather than the musical.) Now, by its direction and shape, a movement suggests a line; draws a line, in fact; draws it in the impalpable air, but none the less draws it. But trained movement has more than form and direction—it has quality. The quality of a movement is the style with which that movement is executed, plus expression of its accompanying sentiment. Thus, for instance, the mode founded by Duncan rarely or never departs from the graceful; within the confines imposed by grace, movement is lyrical by the use of a sweet quality, epic by means of strong quality. Whereas the classic ballet, apart from its illusions to deny the law of gravity, is above all distinguished by its command of brilliancy. The Duncan style, then, would suggest line always *largo* in sentiment. In contrast, a smart *staccato* arrangement for classic ballet requires line as crystalline, as nearly dazzling, as it is possible to reconcile with the demands of drawing. But with a great variety of expression conveyed by movement long and short, curved and straight, sweet and dry, delicate and *forte,* also speed must be considered. And speed, too, has its qualities. Is it evenly

sustained? Or does it accent its beginning, and progress in a *retard*? The range of sentiment and quality in speed alone is a subject for careful attention.

With its manifold resources, the variety of sentiment expressed by trained movement is as broad as the scope of human emotion. Movement is as the tones of a master's violin, and identical as to sensations produced. But line—how maddeningly line lags behind! Kreisler or Pavlowa, by a single phrase, be it of tones or gestures, can evoke a laugh or a tear. Line, though bound to an earth of material, dares hope for equal eloquence, lured by hints and promises offered by the dance. At rare intervals, she reveals just enough to keep her draftsman a willing prisoner. The art of Madame Pavlowa has given immeasurable delight to me, as to everyone. She herself has given my work every encouragement that friendly interest could suggest, all the benefits of demonstration and discussion. Nevertheless, in an unusually bewildered state of exasperation over the illusiveness of method behind certain effects she had been practising, I once told her she had caused me more trouble than any other dozen people in the world. And that pretty well sums up the tyranny of the dance over the pencil.

Up to this point we have regarded on the side of the subject only the dancer's manner of execution; of the demands on the designer, only line, thus far his chief dependence. He must now consider, beside the performer's manner, the structure of the dance itself. He has progressed to an added set of requirements, to meet which he must add to the resources of line the devices of interlocking pattern.

Choreographic structure, like architecture, is a composition of plan and elevation. The floor plan of a dance is a design of lines indicating paths "travelled" by its performers. The lines, interlacing, draw forms. In measure as the composer is an artist, these forms have their proper twofold value as expression and decoration. But collectively their primary purpose is to establish the motive of the dance of which they are the foundation: an epic motive is stated by forms big and simple; vivacity by little forms, piquant and brilliant. Et cetera almost without limits. With its interplay of ornamental figures, a floor plan may become fantastically elaborate. Yet never, in master composers' notes that I have seen, does elaboration lead to confusion or inconsistency. The choreographer is, or should be, primarily a designer.

His floor plan settled, the composer proceeds to steps. First he selects his step-theme: arching(as in Fokin's *Scheherazade,* Genée's *Hunting Dance*), angular (Pavlowa's *Butterfly, Pizzicato*), turning, or what not. Then, consistent with theme of step (which itself conforms to theme or form in the floor plan), he arranges his *sauts, pas de cheval, ailes de pigeon* and their variants, phrases them, elaborates them, builds them up to a climax of inter-

est. But matters of phrasing, as well as of rhythm and tempo, may be disregarded in this connection, and with them considerations of narrative and pantomime.

Step and gesture now bring us, in terms of architecture, to the elevation. We have seen that a movement draws a line in the air. Going further, we see that the line in the air (like the floor plan) draws figures. Like the floor plan, except that figures described by step and gesture are seen as on a vertical plane. Thus they form the façade of the structure, with its adornment. To illustrate: in photographs of moving lights, taken in the dark by a "still" camera, the lights appear as lines. Dancers have been so photographed, with lights on their hands and feet. Notwithstanding unavoidable limitations, the photographs demonstrate that the dancer draws truly decorative figures, of style consistent with the school of the dance represented, and of elegance commensurate with the artistry of the performer. In similar manner, movement-forms record themselves upon the eye. Furthermore, they are retained in visual memory. The image of the actual movement therefore is always backgrounded and enriched by an aërial pattern of movement that is past. This, the façade of the structure, collectively with the floor plan, constitutes the design of the dance.

Self-evidently, organized movement cannot be suggested by depiction merely of the posture of the moment; without a sense of continued movement, there is no feeling of the dance. What then? Why, the artist must introduce into his unchanging image the element of time. As time's equivalent he has in memory the appropriate movement-patterns. From them he must select a thematic form suited to his purpose, and weave it into his representation in such manner that it tells the direction and form of movement preceding. Precisely in that problem the fascination of this subject reaches its climax. It suggests endless possibilities. With experiment along this line one conjectures that Degas, during his latter years, became more than slightly involved.

Acceptable examples of the suggestion of time in dance representations are not rare, nor yet over-common. A few Egyptian reliefs accomplish it; so do more than a few Greek reliefs, statues and ceramic paintings. But as Greek art declined, intelligent interest in dance portrayal passed to the Orient. Only since the Renaissance has it been adequately studied by Occidentals; and of them, surprisingly few.

Did the Greeks—one wonders—with their profound sophistication, carry this interest of time as far as they could? It is doubtful. It is easily conceivable that they found the suggestion of more than a brief phrase of antecedent movement a cause of purely mental activity on the part of the spectator: a state of mind inevitably closing the door against the emotional appeal

upon which imaginative work must depend. Yet as we have seen, without some suggestion of preceding movement, a drawing of the dance lacks the flow and rhythm that distinguish the movement-poem from mere motion. It is a delicate balance not easily determined.

It is not easy, in fact, just to combine with the suggestion of broad movement the sense of stability necessary to lasting enjoyment of any picture. That elusive aim, plus learning in theory the technique of the classic ballet of the re-created Greek and of the two schools indigenous to Spain, seeking line translations for character and quality of their movements, striving to reconcile these translations with requirements of drawing and composition—all this complicated by new and individual problems in the technique of etching—these riddles collectively have furnished me pretty nearly occupation enough. The structural pattern of the dance, as I said, cannot be ignored. But any adequate study of its potential contribution to stationary design will have to be made by other and more analytical minds.

I have been asked if the number of difficulties decreases. It does not. Each principle mastered is only the attainment of a view of new possibilities, of new objectives toward which the road is uphill and not always well lighted. Whither does it lead? One does not know, or ask. It doesn't greatly matter. If one misses what he seeks, he finds something else, and the highest adventure is always ahead. Again, if the effort has been great, the compensations have been rich. We of to-day have seen the most luxuriant fruition the dance has ever known. The climax of three centuries of its cultivation has been ours to enjoy. The climax was brought about by the conjunction of a few exceedingly capable minds. With these minds my work has brought me into sympathetic and altogether happy contact. Their possessors have given me all I could use of their knowledge, honored me with their friendship. Their anxieties have been mine; I have had my little share in their triumphs. Feeling toward their art as I do, the happiness they have given me through a score of years is not to be measured.

So much for the appreciator of the dance. To my other selves, the workman and the student, it becomes evident that too much and too close association with beauty may rob it of some of its value. A great dance arrangement, adequately executed, inspires a degree of admiration that makes an effort to analyze it seem impertinent. By will power, such reticence can be overcome. But that is only a start. A great performance usually exhilarates the spectator to a condition amounting to drunkenness, which might be very well if general impressions were sufficient. But it is often necessary to attend undividedly to a single department of a dancer's work. If the dancer is competent in all departments, and has, moreover, something to say, it is about like trying to keep track of a particular individual in a sparkling group of butterflies.

This is doubtless a confession of weakness of will: I have never wholly outgrown a child's anxiety that in pursuing one butterfly he may miss another. Of this difficulty, not the least part is that a dance rarely lasts more than two minutes.

So, to sort and put in order a trunkful of sketches and a head full of impressions, I have taken myself out from too easy reach of the theatre and into the neighborhood of a brook and some trees. The exchange of choreographer's device and dancer's elegance for sweep of bough and swirl of water is, after all, a change in little else than name. On mountain-side, as on the ballet stage, the searching eye finds harmoniously coördinated movement, subject to its theme of form; true choreography, unfamiliar only in its dressing; its principles are the very same that produce great manifestations of the dance. The laws of movement-poetry are identical, in the dance and in the woods. The worthy dance is a part of nature, and a good part of nature is the essence of the dance.

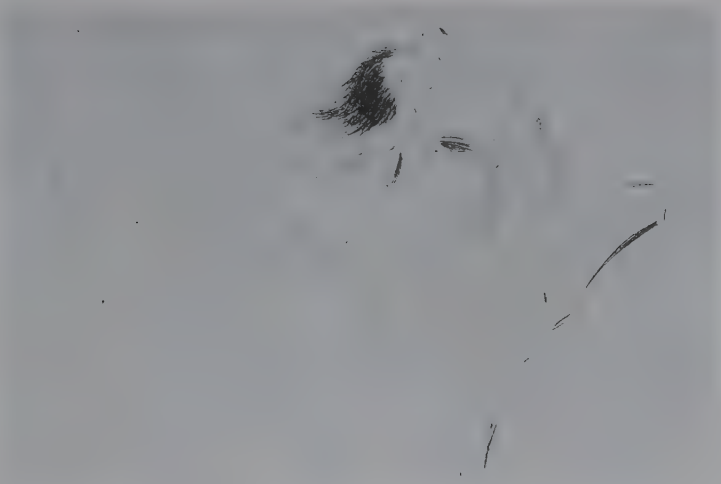
Troy Kinney

Wangum
May 8, 1929

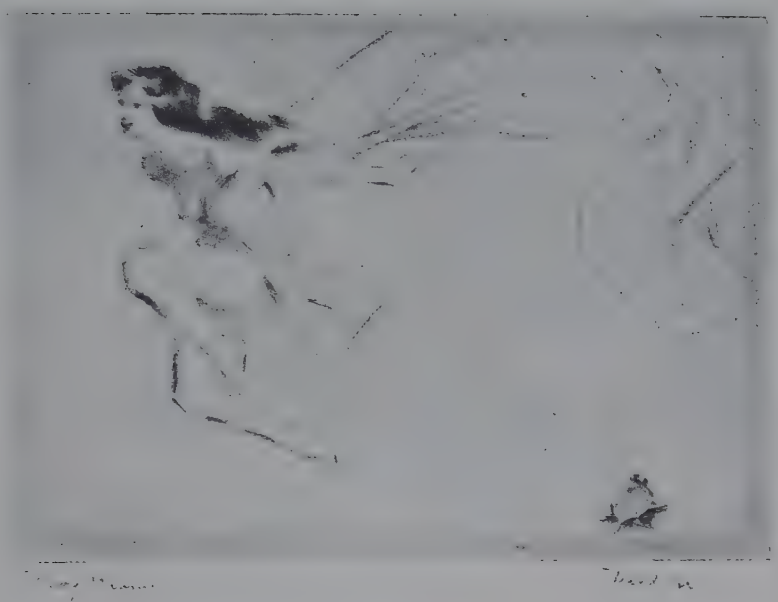
TWENTY-FIVE OF THE ETCHINGS AND
DRYPOINTS OF TROY KINNEY

LIST OF PLATES

1. BACCHANTE
2. THE TURTLE
3. LOPOKOVA AND NIJINSKI IN LES SYLPHIDES
4. THE SEVENTH VEIL
5. SWALLOWS
6. ADELINE GENÉE
7. PAVLOWA AND VOLININ IN AMARILLA
8. ADOLF BOLM IN PRINCE IGOR
9. PORTRAIT OF MRS. H. P. W.
10. YOUTH
11. SOUL OF THE VINE
12. GAVOTTE PAVLOWA
13. SERENADE
14. COLUMBINE ÉCOUTE
15. ROSHANARA
16. APRIL
17. ZEPHYR
18. PASTORALE
19. TORTOLA VALENCIA
20. SUMMER DAY
21. MOONLIGHT
22. FOOTLIGHT
23. AUTUMN LEAVES
24. DORIS NILES
25. BREATH OF SPRING



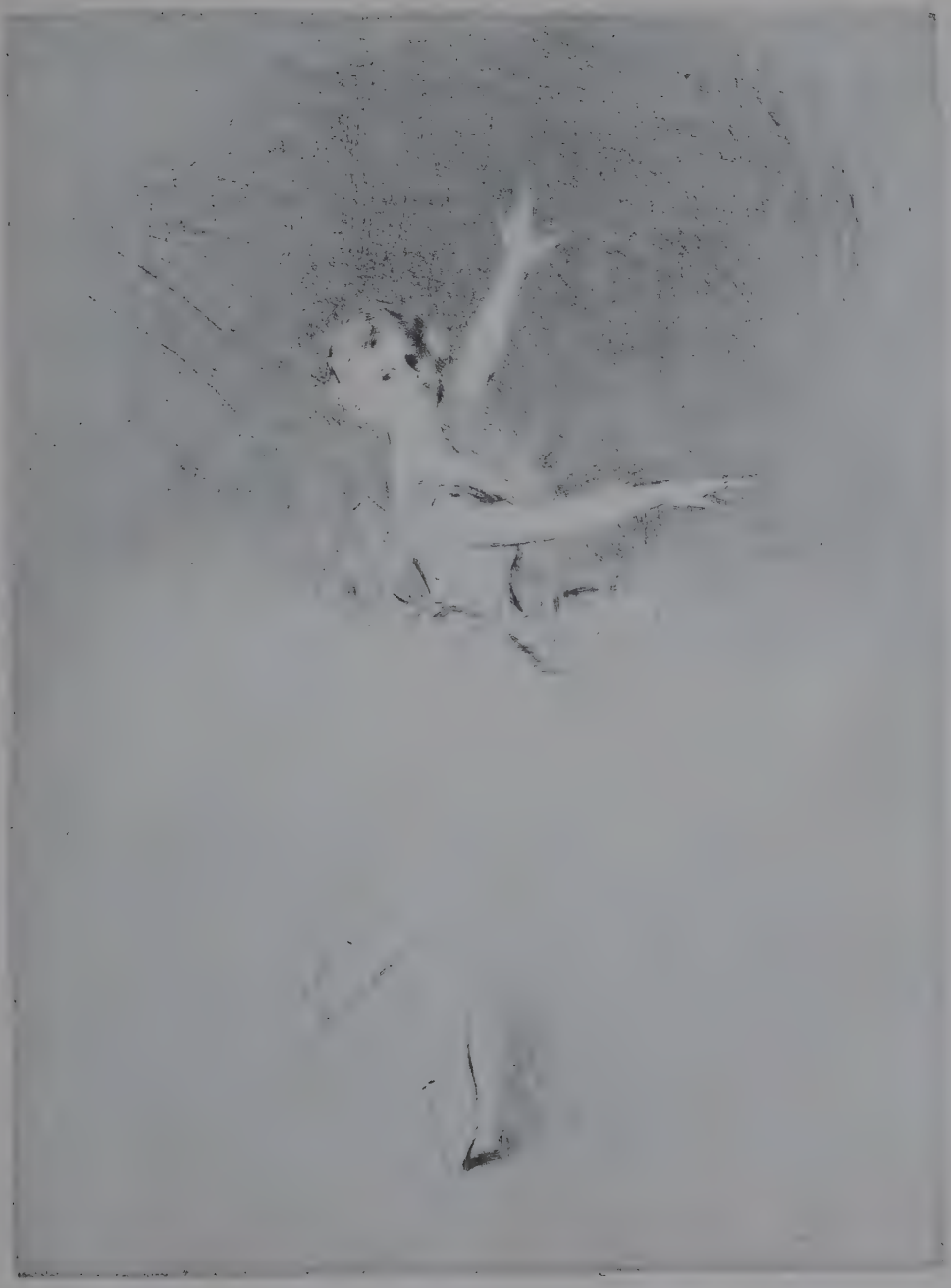
BACCHANTE



LOPOKOVA AND NIJINSKI IN LES SYLPHIDES

THE SEVENTH VEIL

SWALLOWS



ADELINE GENÉE

PAVLOWA AND VOLININ IN AMARILLA

ADOLF BOLM IN PRINCE IGOR

PORTRAIT OF MRS. H. P. W.

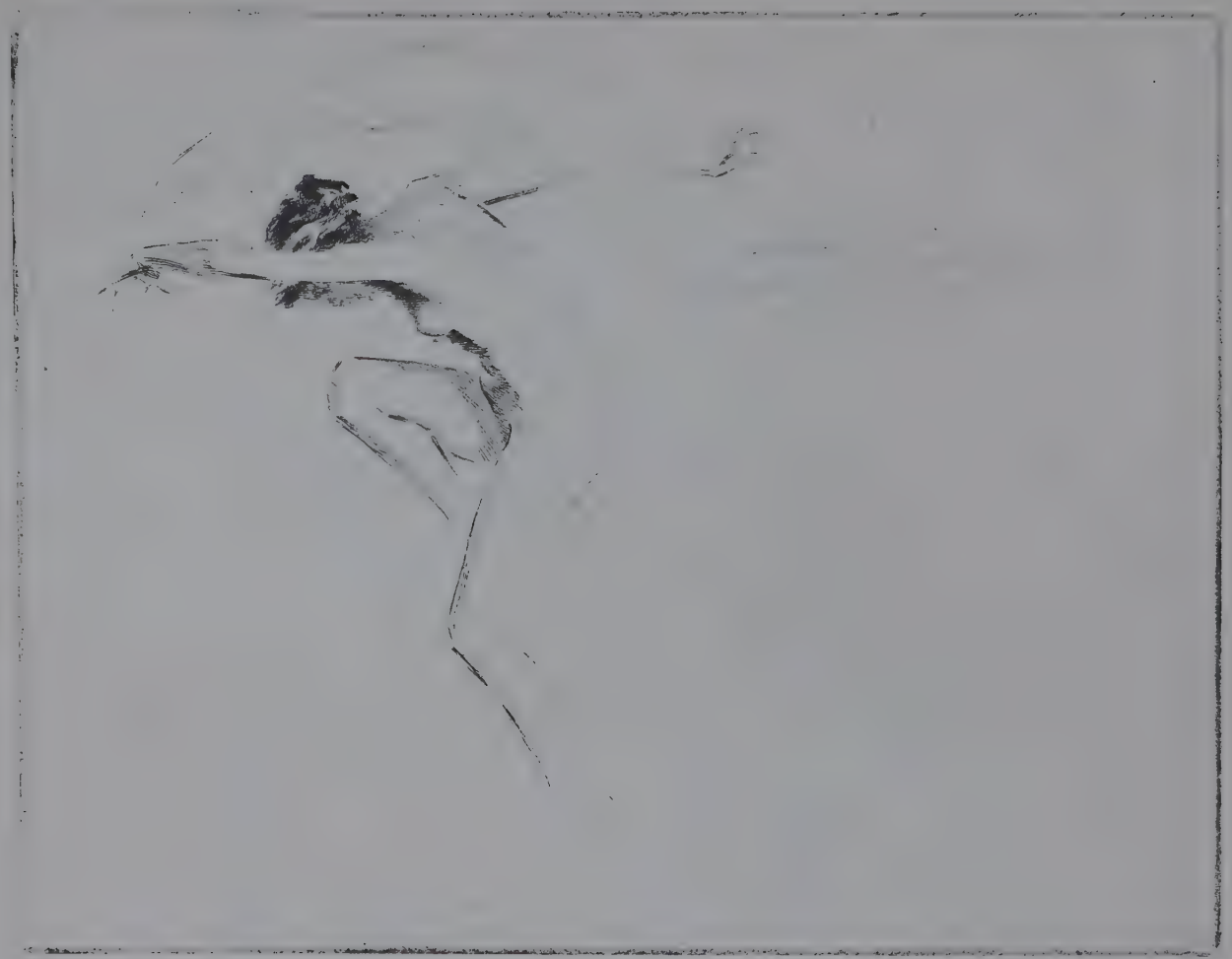
YOUTH

GAVOTTE PAVLOWA

SERENADE

COLUMBINE ÉCOUTE

ROSHANARA



APRIL

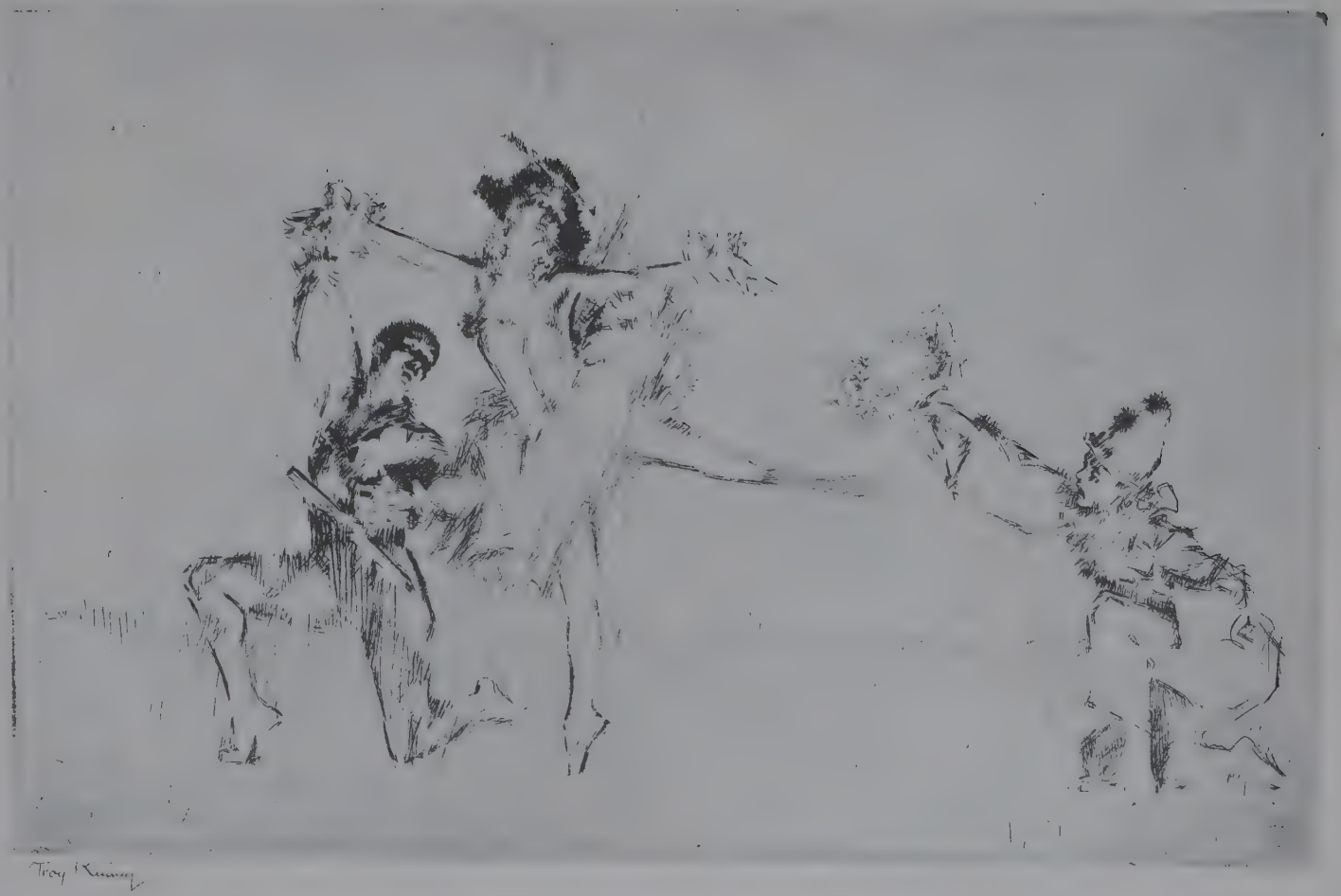
ZEPHYR

PASTORALE

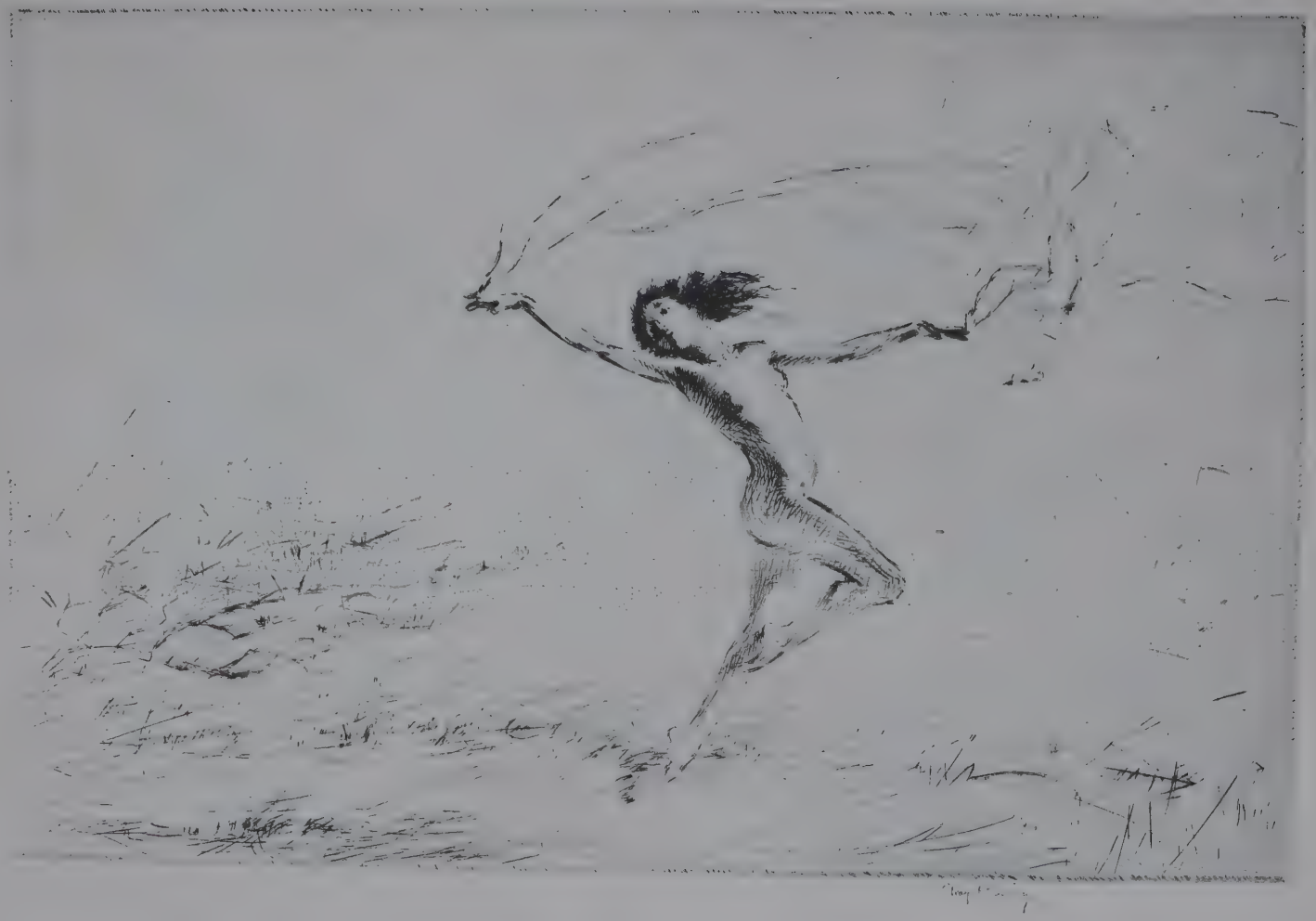
TORTOLA VALENCIA

SUMMER DAY

MOONLIGHT

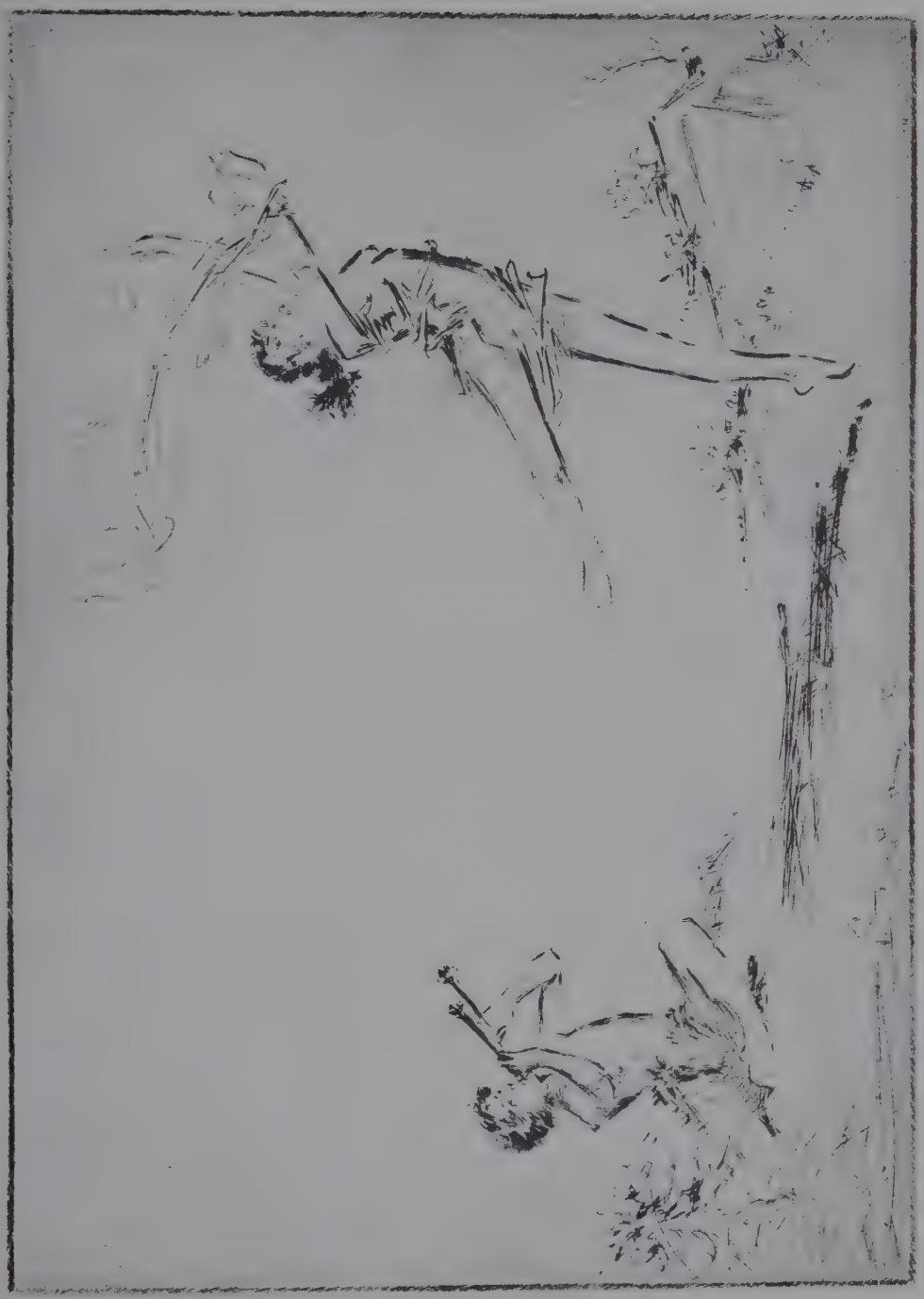


FOOTLIGHT



AUTUMN LEAVES

DORIS NILES



BREATH OF SPRING

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A CATALOGUE RAISONNÉ
OF THE ETCHINGS AND DRYPOINTS
OF TROY KINNEY

A CATALOGUE RAISONNÉ OF THE ETCHINGS AND DRYPOINTS OF TROY KINNEY

Complete to October, 1929. The vertical measurement of each plate is given first.

1905

1. STUDY 4 x 2½ inches
Etching. Head of an old man. Executed as a study in etching technique. Impressions, 8. Plate destroyed.

2. PORTRAIT STUDY 5 x 3¾ inches
Aquatint. Head of young woman, large black hat. From this plate 500 impressions were used in the catalogue of an etching exhibition given by the American Institute of Graphic Arts, February, 1917. Of this plate there are also 6 other impressions. Plate cancelled.

1906

3. BOOK PLATE 4¼ x 3 inches
Etching. Executed for Mr. Watson B. Dickerman. From this plate 100 impressions were printed under the artist's supervision. The number of subsequent impressions that may have been made is not known. Of this plate there are also 5 trial proofs and 3 artist's proofs.

1915

4. BACCHANTE 3¼ x 4⅜ inches
Drypoint. Fantasy. Impressions, 140. Trial proofs, 3. Plate cancelled.

5. PAVLOWA AND VOLININ IN AMARILLA 12⅛ x 9¾ inches
Drypoint. From the *Adagio* in the ballet *Amarilla*. From Mme. Pavlowa's entire repertoire, she and the artist selected this subject as most characteristic of her work. Edition, 138 numbered impressions, of which 85 are printed in color. Of this plate there are also 5 trial proofs, of which 3 are printed in color, and 10 artist's proofs, of which 1 is printed in color. Plate cancelled.

6. PORTRAIT OF MRS. H. P. W. 11⅞ x 8⅞ inches
Drypoint. In a dance of India, performed for a charity. Plate executed by commission for private distribution. Edition: 27 impressions, of which 15 are printed in color. Of this plate there are also 6 artist's proofs, 3 in black, 3 in color; and 10 trial proofs, of which 7 are printed in black. There is also 1 proof of the color plate only. Plate cancelled.

7. PASTORALE 3⅞ x 3 inches
Mezzotint and drypoint. Fantasy. Edition, 40 numbered impressions. Trial proofs, 9. Plate cancelled.

8. ADELINE GENÉE 12¾ x 9½ inches
Drypoint. Of this plate 1 impression was taken, and the plate was then destroyed. Essentially the same composition is executed in plate Number 9.

9. ADELINE GENÉE 12⅝ x 9⅜ inches
Drypoint. This is, except photographs, the only pictorial representation for which Mme. Genée ever posed during her professional career. Edition, 138 numbered impressions, of which 49 are printed in color. Of this plate there are two states. Of the first, in which the background was very delicate, there are 32 impressions, 20 of which are printed in color; and 5 trial proofs, one of which is printed in color. Of the second state there are 15 trial proofs, all printed in black. Of the latter state there are also 12 artist's proofs, of which 10 are printed in black and 2 in color. Plate cancelled.

1916

10. ADOLF BOLM IN PRINCE IGOR 12¼ x 9¾ inches
Drypoint. The role of "Chef Guerrier" in the ballet of *Prince Igor* was created by Mr. Bolm. Edition, 138 numbered impressions, of which 65 are printed in color. Of this plate there are also 10 artist's proofs, all printed in black and

6 trial proofs, of which 1 is printed in color. Plate cancelled.

11. LOPOKOVA AND NIJINSKI IN LES SYLPHIDES 12⅛ x 9⅞ inches
Drypoint. Edition, 138 numbered impressions, of which 82 are printed in color. Of this plate there are also 14 artist's proofs, all printed in black. Trial proofs, 12. Plate cancelled.

12. THE TURTLE 3¼ x 4⅜ inches
Drypoint. Fantasy. Edition, 45 numbered impressions. Trial proofs, 15. Plate cancelled.

13. THE SEVENTH VEIL 9¼ x 5⅞ inches
Drypoint. Fantasy, suggested by the dance of Salomé. Edition, 45 numbered impressions. Of this plate there are also 27 trial proofs, of which 16 represent different manners of wiping the plate and tests of various qualities of paper; also 4 unnumbered impressions. Plate cancelled.

1917

14. ALLEGRO 5⅝ x 9⅛ inches
Drypoint. Fantasy. Edition, 45 numbered impressions. Of this plate there are also 7 unnumbered impressions. Trial proofs, 9. Plate cancelled.

15. SOPHIE PFLANZ IN CLEOPATRE A. 11⅝ x 8⅞ inches
B. 11⅛ x 7⅜ inches
Drypoint. Of size A, two impressions were taken. The plate was then cut down to size B, and 12 impressions taken. The plate was then destroyed. The same subject is treated in plate Number 16.

16. SOPHIE PFLANZ IN CLEOPATRE 11⅜ x 8½ inches
Drypoint. From the *Dance of the Jewesses*. Edition, 138 numbered impressions, of which 46 are printed in color. Of this plate there are also 10 unnumbered impressions, of which 3 are printed in color. Trial proofs, 12, of which 4 are printed in color. Plate cancelled.

17. PROVOQUANTE 4¼ x 8⅜ inches
Etching. Fantasy. Edition, 36 numbered impressions, of which 31 to 36 inclusive have been destroyed. Of this plate there are also 16 trial proofs. Plate cancelled.

18. YOUNG ECHO 4⅞ x 3¼ inches
Etching. Fantasy. Edition, 27 numbered impressions. Of this plate there are also 8 trial proofs. Plate cancelled.

1918

19. LITTLE ARAB 4⅞ x 3⅛ inches
Etching. Fantasy. Edition, 175 impressions. Of this plate there are also 5 trial proofs, 10 artist's proofs, and 5 presentation copies. Plate cancelled.

20. TORTOLA VALENCIA 6 x 4⅞ inches
Etching. A prominent Spanish artist in a recreation of a dance of the Goya period. Costume after a Goya painting. Edition, 181 numbered impressions, of which 21 are printed in color. Of this plate there are also 11 trial proofs, of which 4 are printed in color and 10 artist's proofs, of which 3 are printed in color. Plate cancelled.

21. COLUMBINE ÉCOUTE 3¾ x 4¼ inches
Etching. Fantasy. Edition, 50 numbered impressions. Of this plate there are also 8 artist's proofs, and of a first state with lettering (i.e., as a Christmas card commissioned by Mr. and Mrs. Jasper Y. Brinton), an edition of 100 impressions, 5 trial proofs, and 9 artist's proofs. Plate cancelled.

22. ROSHANARA 9⅞ x 12⅜ inches
Etching with drypoint. In her *Nautch of India*. Ratan Devi accompanies with tamboura, song and gesture. Edition, 138 numbered impressions, of which 51 are printed in color. Of this plate, there are also, (a) 17 trial proofs, of which 11 are printed in black and 2 in a scheme of color (terra cotta); (b) 10 artist's proofs, of which 3 are printed in color; and (c) 4 presentation copies, all printed in color. Plate cancelled.

23. GIPSY OF SEVILLA 5½ x 3⅝ inches
Etching. From a *Gipsy* or *Flamenco* dance by Tortola Valencia. Edition, 100 numbered impressions. Of this plate there are also 11

trial proofs, 1 presentation copy, and 8 artist's proofs. Plate cancelled.

1919

24. PAVLOWA IN THE CARMEN BALLET 12 x 9⅝ inches
Etching with drypoint. Edition, 155 numbered impressions of which 25 are printed in color. Of this plate there are also 18 trial proofs, of which 4 are printed in color and 10 artist's proofs, of which 3 are printed in color, and 5 presentation copies, all printed in color. Plate cancelled.

25. SWALLOWS 7 x 10 inches
Etching with drypoint. Fantasy. Edition, 120 numbered impressions. Trial proofs, 22, of which 15 are of the last state of the plate before completion, and represent printing experiments with various kinds of papers and manners of wiping, and 7 of earlier states. There are also 10 artist's proofs, and 10 presentation proofs. Plate cancelled.

26. VIVA ANDALUCIA! 5⅝ x 4½ inches
Etching with drypoint. From a dance of Tortola Valencia. Edition, 190 numbered impressions, of which 40 are printed in color. Of this plate, there are also 9 trial proofs, of which 5 are printed in color, and 3 touched with water color; 10 artist's proofs, of which 3 are printed in color, and 5 presentation copies, all printed in color. Plate cancelled.

1920

27. VERA FOKINA IN HER DANCE OF SALOMÉ 11 x 5¾ inches
Etching with drypoint. Edition, 125 numbered impressions. Of this plate there are also 9 trial proofs, 3 presentation copies, and 5 artist's proofs. Plate cancelled.

28. NYMPH 4⅜ x 3½ inches
Etching. From this plate 8 proofs were taken, and the plate was then destroyed. The subject is essentially the same as in plate Number 29.

29. NYMPH 5 x 3½ inches
Etching with drypoint. Fantasy. From poses by Miss Grace de Carlton. Edition, 120 numbered impressions. Of this plate there are also 15 trial proofs, 10 artist's proofs, and 2 presentation copies. Plate cancelled.

30. ZEPHYR 11 x 11 inches
Etching with drypoint. Fantasy. Women's figures from poses by Miss Grace de Carlton. Edition, 120 numbered impressions. Of this plate there are also 19 trial proofs, of which 7 represent incomplete states of the plate, and the remaining 12 various manners of wiping and tests of different kinds of paper; 7 presentation copies, and 8 artist's proofs. Plate cancelled.

1921

31. SOUL OF THE VINE 6½ x 6½ inches
Etching. Fantasy. Edition, 200 impressions. Trial proofs, 14. Plate cancelled.

32. FOKIN AND FOKINA IN LE SPECTRE DE LA ROSE 9⅛ x 11⅜ inches
Etching. Edition, 225 impressions. Trial proofs, 4. Plate cancelled.

33. ARCADIA 6½ x 7¾ inches
Etching. Fantasy. Edition, 170 impressions. Trial proofs, 18. Plate cancelled.

1922

34. YOUTH 6⅝ x 9¼ inches
Etching. Fantasy. Edition, 200 impressions. Trial proofs, 18. Plate cancelled.

35. GAVOTTE PAVLOWA 7¾ x 7⅜ inches
Etching with drypoint. Representing Mme. Pavlowa in one of her most popular dances. Her cavalier represented in this plate is Mr. Alexander Volinin. Edition, 200 impressions. Trial proofs. 14. Plate cancelled.

1923

36. APRIL 6½ x 8¾ inches
Etching. Fantasy. Edition, 200 impressions. Trial proofs, 16. Plate cancelled.

37. DAWN 8⅜ x 5⅝ inches
Etching. Fantasy. This plate was commissioned by the Chicago Society of Etchers, and the edition distributed among the society's as-

sociate members. Edition, 300 impressions. Trial proofs, 10. Plate cancelled.

38. FAIRY WAND 5⅛ x 3¾ inches
Etching. Suggested by a pose of Mme. Pavlowa in the ballet *Fairy Doll*. Edition, 200 impressions. Trial proofs, 13. Plate cancelled.

39. PAS-DE-TROIS 4¾ x 5⅛ inches
Etching. Fantasy. Edition, 200 impressions. Trial proofs, 12. Plate cancelled.

40. PASTORA IMPERIO 12⅜ x 9⅞ inches
Etching with drypoint. Pastora Imperio is one of the most famous Spanish dancers of recent times. This plate represents a moment in her re-creation of the ancient *Fandango*. Edition, 85 impressions. No trial proofs. Plate cancelled.

1924

41. SERENADE 6¼ x 7½ inches
Etching. The subject is taken from a moment in a dance in Mme. Pavlowa's repertoire of divertissements, called on her programs *Scène Dansante*. The dancers here represented are Mlle. Butsova and M. Pianowski. Edition, 200 impressions. Trial proofs, 14. Plate cancelled.

1925

42. BREATH OF SPRING
A. 6⅛ x 8⅞ inches
B. 6⅛ x 7⅛ inches
Etching. Subject same as Number 43. Of size A, 2 proofs were taken. The plate was then cut down to size B and 3 proofs taken. The plate was then cancelled.

43. BREATH OF SPRING 6⅛ x 8⅝ inches
Etching. Fantasy. Edition, 150 impressions. Trial proofs, 8. Plate cancelled.

44. SUMMER DAY 7 x 4⅜ inches
Etching with drypoint. Fantasy. Edition, 90 impressions. Trial proofs, 5. Plate cancelled.

45. MOONLIGHT 7⅝ x 11 inches
Etching. Fantasy. Edition, 125 impressions. Trial proofs, 7. Plate cancelled.

1927

46. FOOTLIGHT 7¾ x 11 inches
Etching. Fantasy. From poses by Miss Cecilia d'Andrea and Mr. Harry Walters. Edition, 125 impressions. Trial proofs, 14. Plate cancelled.

47. DRAGON FLY 8 x 5½ inches
Etching. Fantasy. Edition, 75 impressions. Trial proofs, 4. Plate cancelled.

1928

48. AUTUMN LEAVES 6¾ x 10⅞ inches
Etching. Suggested by *Autumn Leaves*, a movement-poem in the repertoire of Mme. Pavlowa. Studies for this plate were made from poses by Miss Lelia Laney. Edition, 200 impressions. Trial proofs, 14.

49. DORIS NILES 12½ x 9¾ inches
Etching with drypoint. From a moment in Miss Niles' *Fandanguillo*. Edition, 135 impressions. Trial proofs, 14.

1929

50. REHEARSAL 8½ x 11¾ inches
Etching. Mr. Anesander Gavrilov and Miss Geraldine Spencer, in a rehearsal of the Gavrilov Ballet Troupe.

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